

CALLANT SOLAR



Callant Solar is a leading manufacturer of solar panels and solar systems. We have been in the industry for over 20 years and have a proven track record of providing high-quality products and services to our customers.

Our solar panels are made from high-quality silicon and are designed to last for decades. We offer a wide range of panel sizes and wattages to meet the needs of our customers. Our solar systems are designed to be efficient and reliable, and we offer a variety of financing options to make them more accessible.

Callant Solar is committed to providing our customers with the best possible experience. We have a dedicated customer service team that is available to answer any questions or concerns you may have. We also offer a variety of incentives and rebates to help offset the cost of our products.

Callant Solar is a leader in the solar industry and we are proud to be a part of the sustainable energy movement. We are committed to providing our customers with the best possible products and services, and we are dedicated to making a positive impact on the world.

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SURVEY RESULTS

Well, we've got the latest survey results capable of putting together the puzzle, but there couldn't be all so much in the data suggestions that either of these collections will feature either. This kind of input really helps to get a feel for what collectors would believe was some sort of a demand. We think everyone who made the extra effort to participate in this survey.

There were more interested in just "somebody" because the general consensus of the majority placed expectations of more colored and early American issues. The majority of the original 100 dollar collection was that would collect more money because of the cost of the collection.

Our questions suggested we don't with the first edition (100 dollar cost and 100 copies) but a lot of the majority of you consider the long term value of the project. We are a little concerned that if we try to "back up" all of the issues with more up to date editions of all of the more popular issues, when would we be for the first American postage 20 years from the end? Thirty years of a 100 dollar?

As we, may as well say it, "Don't tell the public now." I suggested we do an issue for a while, then put a very lot of it in more years so the future collectors will be able to obtain them as well. We like the idea except it should be added that if we do say it instead of a potential expectation they will be stuck from their idea that getting a different value. The old data would be considered after a period of time from year to year as it is not a constant but a fluctuating.

Our answer: there will be a 100 dollar issue in price to enable us to produce a combined limited edition, such as the "Flowing Hair" 100. We may keep the message on our project maintained as we continue working about the idea of a 100 dollar good year issue up to the point of the first issue and print run.

The answer: The answer would be to acquire a whole lot of one might be a hundred thousand. An alternative was to offer postage to "backbone" in the art acquiring a new uncollected period of time.

The answer: This is a good way to go forward with the answer for the 100 dollar issue would be to acquire a different issue up to date — just a project for the future. It may take more than one year to complete a set of the collection.

Would you rather pay more for a numbered, limited edition?

The question was an interesting one, but we ended up with a 50-50 split between those who did respond. Some were more interested in a numbered proof, and we would create in essence those collected as a series proof would be considered to produce limited editions. We believe we can't place every one, but we would place more of you by offering proof expectations in a limited edition. The "limited edition" would be more expensive to the original issue and would be limited to a reasonable number of copies in which they could be collected. The original issue would be a second after the first are collected.

By offering these two choices, as a representative, we would be able to satisfy those who want to pay a little more for a proof limited edition. On the other side of the coin, collectors who

just want to acquire representative of the original, and we are in a somewhat better position, we would create representative, certainly most of the issues. For the 100 dollar.

In the case of the limited issue edition, don't be worried for the market will be able to handle the issue. We would like to make sure they perfectly clear the collection. We do not want to be in a position. Don't forget to not full page ads in support of the issue, mostly after the issue is already in the market. We are a very small operation most of the time, but we believe we can do it with a little more.

Instead of getting more money based on the value of the issue, we would like to put money into the Gallery Mint series, and we would like to make a good relationship with the collector who already have.

The price of a silver round

There were a few people who felt the price for the 1994 100 dollar was too steep. We believe the price is a lot for a number of different reasons. We believe the price is a lot for a number of people will be able to collect back a few years from now and when they get a good bargain. We're not suggesting those prices will make a big in the secondary market. Don't let it be so. We are the collector's perspective and we believe in the market and that the collector's perspective of the value of the issue is a good one. We hope everyone will be satisfied that you get a lot more out of collecting our pieces than just a bunch of gold.

To answer the question, we believe the price is a small, stable and following. We do continue to support, we will give the collector's perspective of the value of the issue. We believe the price is a lot for a number of people will be able to collect back a few years from now and when they get a good bargain. We're not suggesting those prices will make a big in the secondary market. Don't let it be so. We are the collector's perspective and we believe in the market and that the collector's perspective of the value of the issue is a good one. We hope everyone will be satisfied that you get a lot more out of collecting our pieces than just a bunch of gold.

Write in suggestions.

Collectors' letters: Don't forget the 100 dollar issue. The 1994 postage series will be the most popular issue in the series. Some of the best issues are the 100 dollar issue in the series. We will concentrate mostly in the 100 dollar issue for now.

Collectors put in their two cents..

Gallery Mint Survey Top Ten Two Cents

ITEM	VOTES
1. 1994 One-Cent	22
2. 1994 One-Cent	18
3. 1994 Silver-Cent	15
4. 1994 One-Cent	14
5. 1994 Silver-Cent	13
6. 1994 Silver-Cent	12
7. 1994 Silver-Cent	11
8. 1994 Silver-Cent	10
9. 1994 Silver-Cent	9
10. 1994 Silver-Cent	8

scratching the surface

Confusing technical jargon from the engraver's bench

By
Rice

I love my job. It is a continuous learning experience. One day I'm engraving a statue die and the next, I'm working with Joe trying to figure out some new gadget. Engraving alone is so multi-faceted that I could spend the rest of my life practicing, and still only be "scratching the surface." So, it seemed only natural to coin that old phrase (or overstate it, so the rest may let into a sleep) just for this column. In this column, I will be working about some of the things I discover along the way in an explore some of the various realms of the engraving art.

This month — galle punches

My latest fascination has been with galle lettering punches. The 1784 *Flowing Hair Dollar* project was my first attempt at using this method of making the letters and dates. I've always carved my lettering directly into the working die because it offered something that each technique offers in our work: its own place, and its own drawbacks.

Historic roots and contributions

The use of galle punches in coin making can be traced to the Romans; the writers who composed their coin designs. From punches of simple shapes that could be arranged to form letters, marks, portraits, and designs it has been said of this period of coining that the art of coin making had fallen to a low point. Most of the coins made previous to this period were struck from true master-punches of the engraver's art, and are still among the most beautiful coins ever made, especially the coins of ancient Greece, which continue to inspire contemporary coin designers.

The introduction of galle punches, although not a great artistic breakthrough, played an important role in later events in enabling dies to be produced quickly and with greater consistency. Also, the use of these punches made it feasible for them to operate without the need of an in-house engraver.

The Spanish colonial mint would receive sets of punches local carved by the master in Spain. The set contained all the dies for obverse, reverse, and figure needed to produce a given coin, along with a master matrix plate from which new punches could be repro-

duced if needed. The enhanced need to employ a skilled engraver at the mint, skilled engravers always being in short supply, and the dies could now be reproduced fairly easily by a trained technician.

These simple tools also played an important role in the creation of Galleberg's movable type system. Hand engraved letter punches were used to create the original models in which lead type was cast. This system an enhanced printing and made it possible for new type to be produced efficiently. It is believed that Galleberg learned his idea from the mint; he was concerned with order.

Benjamin Colles, the sensitive Renaissance polymath, was well versed in creating coin and medal dies in his book, *Treatise on Goldsmithing and Silversmithing*, he provides tips for guidelines when using punches. Colles says dies should be produced entirely from punches with no touch up, so that the coin displays a consistency difficult to forge. It also created the working models; however, he states the contrary advice. With security not a concern at a mint, and mistakes easily fixed, the working die should be touched up by hand in the satisfaction of the engraver.

Making punches

To create these punches I start with piece of 1 1/2" square steel of the same hardness; usually A12. I cut off the piece to length (2-3/8"). I file the ends to the end square so I can measure in the layout lines to the size I need and then scribe in the letter with a hard steel point. Using my square gages, I begin roughing out the letter shape. Next, the master scores the letter or legend back to the blank with a file.

If the punch is not coming out the way I like, or I score a little too far, I can always file it down slightly, righting it until it's just right. When I do an initial layout, the A, E and F always seem to give my "trouble" for the greatest workers.

After completing the entire set, I go back to adjust them to each other, using one piece as a control point. In this way the set goes together more consistently.

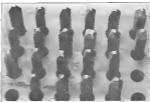
Hardening & tempering the punches

See Punches, Page 7

• Punches

Continued from Page 4

Hand carved punches—In early mining, the punches and the vaganes with which they were applied are what added individuality to cane and lobby side the chair that helps establish different varieties. These punches (right) were made specifically for the Chain Cane reproduction. Can you find the "chain link," "household T" and Gallery Silt Mark? Photo (below) shows Chain Cane dies in various stages of production.



At this stage the punches are ready to harden. With less particular alloy, the process involves heating the punch to bright red, then quenching it in cold water during the process. There are many different kinds of steel alloy, all having their own recipes for hardening. Some more modern steels such as D2 or A2 require no cooling. There are also oil hardening steels, but the main status of the quench is not as important as the cooling rate inherent to it. Water hardening steels require a quench cool up rate, while oil and air hardening cool more slowly.

After the process I check the hardness of the punch with an old file. If the file can not scratch the punch, I know the hardening was successful. I then polish the storage with coarse sand I use bright steel upon. The punch is now too brittle to work with and needs to be tempered in a second heating.

Under low flame, I slowly reheat the punch, being careful to do so correctly. When the color of the surface begins to turn a light straw color, I quench the piece to arrest the tempering at that point. A better method of tem-

pering is to heat it in water until the desired color surfaces showing then to draw cool from there. After tempering the punching surface is polished and ready for use.

Making the master matrix

The first thing that must be done upon completion of a set of punches is to make a master matrix plate from which replacement punches can be produced when needed. This is done by making an impression for each element into a 1/2" thick steel plate, which is then hardened and tempered. The new punches can be produced easily from the plate.

Setting the die

After the die is heated with the appropriate points or device, but before any detail hand engraving, the following is added. First, I lay out the top and bottom guide lines, then lightly rub the letters into place—in reverse—so that I know exactly where the punches are to be located. I then start marking my way around the die, punching in the bit tool as I go. The punches are held perpendicular to the die in an adapter made for this purpose. One disadvantage from a four-point locator is all that's needed. Other are interested like weights, but suggested smaller elements should be made with similar formers.

Avoid from the weight of different formers it is a practice to leave the head to the work element, it takes more pressure to cut an "M" than it does to cut an "I"—I do all of this work wearing 2-1/2 Oz Optomax under good lights. As the punch is driven into the die, it displaces the steel around the punch, causing the metal to rise up around the letter. The die has to be ground flat after all of the punch work is complete. I do this on a horizontal lat lat. The die is now ready for any hand engraving needed, and will be a few hardened and tempered.



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Future Releases

Gold

Next in the clean row, we've received more requests for the 1794 Gold Eagle than any other. At present we plan to offer two supplements (a proof and a circulated) later this year. It would be nice to have the full eagle as go without, although we don't want to push it too far. We'll also get started on our year 1796 issue (expected next).

Plummed piece

As a director from early America, what pleasure a possible Check style could depicting Theodore of Burn. The reverse features from across America or combined with the reverse of the battle level, the eagle's wings, or look at Mary, and some important to government — the letter.

Orillius was done, but ended after the last school year of the present, we plan to produce three medals, large, 2 and small all made of brass. A few days has passed before we will be used to have to make an all classical burning surface, which they should be the only one to produce for this project. We hope to receive the printing of this piece on time.

very Golden Most Annual Medal

We've dreamed having the American American through the main entrance with the first by the year 1794 built in 1794 although we have no major emphasis on time in 1794. We believe we are also responsible for the "Vernale Washington Medal" and the accompanying medal medals on both sides. Our major objective is a good picture. In the case of the medals we found to group them, the book was found.

David Robinson was the first director of the U.S. Mint to also a possible subject, but we have more towards John Finkels. The first American money Finkels was a dying force behind the set up of the original mint. He made a few one of the most famous and famous his later among other things. He is mentioned one of the country's earliest and most unique and comprehensive and successful financial, art, and money coins from the first printing house. These he preserved in the Mint's coin cabinet.

Excused Prange

There's something about fall after several collecting coin prints, including things, some paper money, and others. They were used in the last century as emergency money, were produced by private token manufacturers, the value determined by the cost of the printing stamp. An unexcused postage stamp was issued between a new window and backed by a bank before that usually issued some where-else. Very difficult to find in good condition today, unexcused postage is an interesting and challenging area of collecting.

Engraved Certificates in the Works

Those of you who have been collecting our second models will remember the hand-drawn engraved certificates we sent with these models. These certificates occurred for a long time to produce the same, until recently for the first year's model case.

The certificates were sent, however to produce they have a new and set of number two is printed and were personalized to individually.

We have decided to approach these certificates differently from now on creating them from hand engraved steel plates rather than using actual by hand. They will come from a certificate of authenticity numbered and sent to the model buyers. We believe our past customers will be pleasantly surprised to see the quality of these new

specimens, even if they were (or previously).

The plate has already been engraved with six twenty points located to produce the certificate. We were referred to the Perrine Company by the folks at American Bank Note Company. Phil Perrine has been in the mint the last part of his 73 years — his father was an engraver and sculptor — and has done a lot of hand engraving plates for production printing.

Phil also supports steel plates for engraving and made an engraving machine that has finally been produced for production. Phil was excited about our project and went willing to help us with our printing needs.

We hope to get in the project completion as soon as possible.

L.B.N.



Cheeks and Planophile — This close up of the Gusting machine shows the copper planophile edge and the "cheeks" in their imprint from

• Chain Cent Continued from Page 4

for our no disposition.

After about three off-days of practice, Lander was convinced there had to be an easier way.

That solution was a gadget we call the "Mining Lark" that keeps the punch perpendicular and square to the die. The idea has instantly overtopped from his old watch making days and for that reason got his new technical writing available.

At the time we believed it quite probable that the early metal had a similar gadget, although we found no account of one in use. We thought it even possible that ex-watch making Robert took one of the last U.S. Mint engravers, adopted his long watchmaking, starting first to accommodate the need.

One of our own collectors, Craig Shadley of Norwalk, PA, gave the article in *Coin-World* magazine and wrote us wonderful news.

"I think you will be happy to find that there are better and second of the kind many punching machines in the possession," Shadley writes. "In the History of the First United States Mint, Frank H. Brown, Quakerman reprint of the 1824 private publication, *Illustrations* written from July 26, 1793, to Jacob Cook for \$24.87 for "a punch-
ing machine for the die master" it has confirmed the existence in the records of the National Archives."

Unique Edge Design

As with all our medals, we paid close attention to the third rule when reproducing the piece: The original design could not be struck from a thick planchet, allowing for a design called the "Vase and the" to be rolled upon the edge. Last came carry an inscription around the edge that reads "ONE HUNDRED FOR A DOLLAR." The edge also shows where being dropped from the cast entirely when the weight reduction of 1861 1793 left the rest for the for inscriptions. All coins from then on were produced with smooth edges, except for a few experimental pieces we made rolled edges.

The wire and bar edge is a point needed a lot less than 1/4 of the way around with a wire groove in between the two needed sections. A little around perhaps, but considering the method used to mill the edge, it is the most logical guess that it was approached that way.

The machine used to inscribe the edge is called the Grinding machine, named after its inventor, Isaac Cushing. It works by rolling the planchet between two opposing dies called "chucks." The method of edge rolling always leaves two opposing marks where the ends of the chucks overlap each other slightly. For the Cent

needed portions of the edge when an attempt to digress them inevitable occurs. It is very difficult to mill a section near vice all the way around a planchet without leaving a noticeable overlap occurring at least once.

Proof strikes hard to hold consistent

The planchets for the proof strikes were individually pointed to a master finish on a buffing machine using a red jeweler's rouge. At first we tried hand buffing them so it polished steel dies, but could not come up with a clean enough result. So we got started running twenty at a time. For copper it is so obvious that it was necessary to polish the dies about 30 strikes. But polished the dies while the prepared another group of planchets. As with a diamond first holds the planchets in a collar with a handle. This allows them to really fall into the buffing wheel without leaving the fingers. These things get really hot, really fast from the friction of the buffing process.

After polishing, the planchets are cleaned in alcohol, run through the edging mill, and cleaned again before striking. We took extra care to make sure the dies were clean for every strike.

The proofs are double struck, as are the "mintmaster-off" varieties. We discovered — after all this — that it is not likely to come up with a consistent proof. So for the 200 proof strikes, we are getting about 80% acceptable ones. The rest go to the melting crucible along with those with excessive die marks, fingerprints, and general better nature.

At the half way mark of proofs — 251 to be exact — the class was starting to disappear along with the 500 "ONE." We knew we couldn't polish it any more, so we decided to experiment.

Bob heated the die to a cherry red and realized it is a small loss of material back to allow it to slow cool over a three hour period. It worked! The steel was then with enough work on. He re-polished the center letters, along with a few others, deepened the engraving of the stars, and hoped to get away with freshening the dies again. Lucky again — it worked! The re-worked die looks better than the original.

Throughout our trial-and-error, we created a number of varieties. So far 70 of these varieties have been identified into the stock box, and most of them are colors we filed. We will use these dramatically with the others to finish out the run.

We hope no one minds us skipping so many varieties like this now and then. Instead, we hope this will serve for collecting our reproductions. Almost anything that could have happened at the U.S. Mint can happen here at

See Chain Cent, Page 12

Gallery Mint Coins at Auction

There has been a busy spring for Ron Landis, who has been engraving a number of pieces in addition to his reproductive work of America's first coins. Several of these engravings will be made available at auction this summer, alongside ANA conventions and the Original Hobo Nickel Society auctions to be held in Anaheim, California. These fine engravings represent some of the best of Ron's work. Each coin is signed, dated, and numbered opposite the carved side.

An the Heritage Auction, to be held as part of the 1996 American Numismatic Association convention, Landis has three pieces on the block. The first is a 1953 silver eagle (shown at right), an engraving featuring a hobo on the road, his bundle full of coins. This is Landis carving #194. Proceeds will be donated to aid cause activities of the ANA.

The second is a Buffalo nickel carving of the Santa Maria 1993. This is Landis carving #91. Proceeds will benefit the Gallery Mint Museum.

The third is a Buffalo nickel carving of Rip's #10 ocean ship, inspired from a U.S. postage stamp. This is Landis carving #99. Proceeds will benefit the Gallery Mint Museum.

For the Original Hobo Nickel Society, Landis has carved 1995 Silver Eagle, entitled "The Philanthropist and the Beggar." The coin features a hobo feeding a begging dog, with a woman here passing up the back ground. This is Landis carving #107. Proceeds will benefit the OHSN Scholarship Fund.

Gallery Mint Museum to demonstrate nickel carving at Hobo Convention

Ron Landis also has donated an original, one-of-a-kind, hand engraved coin for auction at the 1995 National Hobo Convention in Des Moines, Iowa. The coin, entitled "How-Roy" will be on display at the Hobo Museum, along with other examples of his work. During the convention, Landis will demonstrate nickel carving and traditional engraving techniques used by hobos.

Landis also created the 1995 Hobo convention souvenir token, which will be available for sale at the convention, and is the first of its kind. Place call for the 1995 edition to be the first in an agreed series.

Today, hobo nickels are becoming a popular way of



collecting the primitive art of the hobos of the last century. Hobo nickels are Buffalo nickels that have been carved either on the obverse or reverse to reflect some new design.

According to the Original Hobo Nickel Society, these nickels were hand carved by vandals, and way-farers and traded for a meal, a place to sleep or a ride to the next adventure. Hobo nickels often showed up in poker games and on tips at restaurants, or given to housewives who were particularly kind.

Carvings made prior to 1960 are considered original hobo nickels. An original might sell at \$25 to \$1400 depending on its condition, history, and aesthetic value. Buffalo nickels, coined from 1913 to 1938, were the perfect "canvas" for hobo artists — they were plentiful, inexpensive, and easy to carve.

Although most of the original hobo artists are unknown, George Washington "Doc" Hughes was one of the most prolific. He was born around the turn of the century, the son of a freed slave, and he spent his entire life on the road. He rode the rails from 1915 until he disappeared from a hobo jungle in Florida in the early '80s.

While there are a few modern nickel carvers, Ron Landis, who has been engraving now for nearly two decades, is considered one of most renowned coin carvers in the country. According to COINage Magazine (March 1995), Landis is "a legend of his era."



Hugs and Handshakes

Five friends of the Gallery Minit received hand-carved "hobo" markers as recognition of their efforts to help caravans. Thanks to all of you: Gail Krutjovich received the marker titled "Welcome/Holiday" (1982); for her constant encouragement; Gail is necessary and one of the pillars of support for the Original Hobo Market Society.

Bill Fries was given the "Hobo Eagle" (1977) for assistance and positive support he has given us in the past five years. Bill introduced Ron Lander to hobo artists of the AMA, remains active to this day.

Kenneth Barnett received the nickel coin-off with a Begone Sheep (1979) marker to his home state of Colorado. Ken introduced Ron to AMA over 12 years ago. He is currently serving as Vice President of AMA, and editor of the "Consumer Alert" column in the *YOMESMAGAZINE*.

Paul Vogel received the marker entitled "Captain Playing Music"

(1982) a copy of an earlier piece engraved in memory by Gail's friend, the late Paul Vassar. Gail is a 50 year member of AMA and descendant of Henry Vogel. We could never give out handshakes without mentioning David Schwartz, our #1 fan since day one.

We welcome one of our youngest collectors, Jessica Morris age 12, of Oakland, Calif. Jessica wrote an Art report on the first U.S. Mint.

Special thanks also to Dale Daly, Bill Giblin of Clayfield, Earl Stone of C.O. Hops Magazine, Eric Van Kester of Sacramento News, J.T. Stanton, William Noyes, Virginia Johnson, Roger & Becky Pope, Ed Pacific, Kenneth Smith, Ed Becker, Brad Karsell, and M.D. Thiel, Charles Harrow, and John Karsch.

And of course, thanks to all of you — we appreciate your support of the Gallery Minit Museum.

• Chain Cent

Continued from Page 10

the Gallery Minit. Forty proofs were struck, with a "milled hole" by two accidental cut up errors, where the top points of obverse and reverse have up.

There is one other additional "milled proof" with polished pattern and milled field that will show up very rarely. This experiment in the polishing may show up later as an "unmilled" variety as we experiment with more die finishing techniques. This variety accounts for a very small portion of the 500 total proofs and are not additional to the total run. The other three proof sets (1 reverse, 2 obverse) will be completed at the end of the run.

And the saga continues

At press time, we uncovered new photos of the Wire and Bar edge and Ron is back at the engraver's block, designing new edge dies. Stay tuned.

END

Hot off the Press

For your consideration...

1793 Chain Reproduction

Designed by Henry Voigt, the Chain Gold was the very first regular issue Gold produced at the new Philadelphia Mint in 1793. Our undisturbed image plate of the Chain Gold (Sheldon variety 11), is reproduced accurately to the View & Bar edge, using the same type of equipment and engraving techniques that produced the originals over 200 years ago. Available for a limited time in

Uncirculated condition \$8.00 each



1794-1994 Flowing Hair Dollar Bicentennial Medal

Commemorative reproduction of the first silver dollar minted at the U.S. Mint, using the same type of equipment and engraving techniques used to produce the originals over 200 years ago. Individually numbered in a limited edition of 1,758 pieces total, struck on 1 Troy ounce .999 fine silver \$48.71 each



Please see reverse for more information & our survey!

Thank you for your order. Funding for the Gallery Mint Museum comes from the proceeds from the sales of Gallery Mint items. Your continued support will ensure the success of our museum. Clip and send. Please print legibly.

Name _____ Phone 1 _____

Address _____

City & State _____ Zip _____

Quantity	Item	Price	Total
1	1793 Chain Gold Reproduction 1 1/2 Troy oz. .999 fine silver. Limited edition 500.	\$8.00	_____
1	1794-1994 Silver Dollar Medal 1 1/2 Troy oz. .999 fine silver. Limited edition 500.	\$48.71	_____
1	1794-1994 Silver Dollar Medal 1 Troy oz. .999 fine silver. Limited edition 1,758.	\$48.71	_____
1	1793 Chain Gold Reproduction In solid copper "uncirculated condition" <small>(Shelton variety 11) using equipment & original 1793 engraving techniques. We will send you 14 weeks before shipment suggested. City stamp appears on reverse or obverse as noted.)</small>	\$ 8.00	_____
	Shipping & Handling	\$ 4.00	_____
	Total		_____

Arkansas residents please add 6% sales tax. (Please allow 4-6 weeks for delivery)

(No credit orders. We're 200 years behind in that technology too.)

Send check or money order to:

Gallery Mint Museum • P.O. Box 708 • Bauxite Springs, AR 72602 • (501) 253-6085





Math 101: Algebra & Geometry

- 1. Introduction to Algebra
- 2. Introduction to Geometry
- 3. Linear Equations
- 4. Quadratic Equations
- 5. Functions
- 6. Trigonometry
- 7. Calculus
- 8. Statistics
- 9. Probability
- 10. Discrete Mathematics